

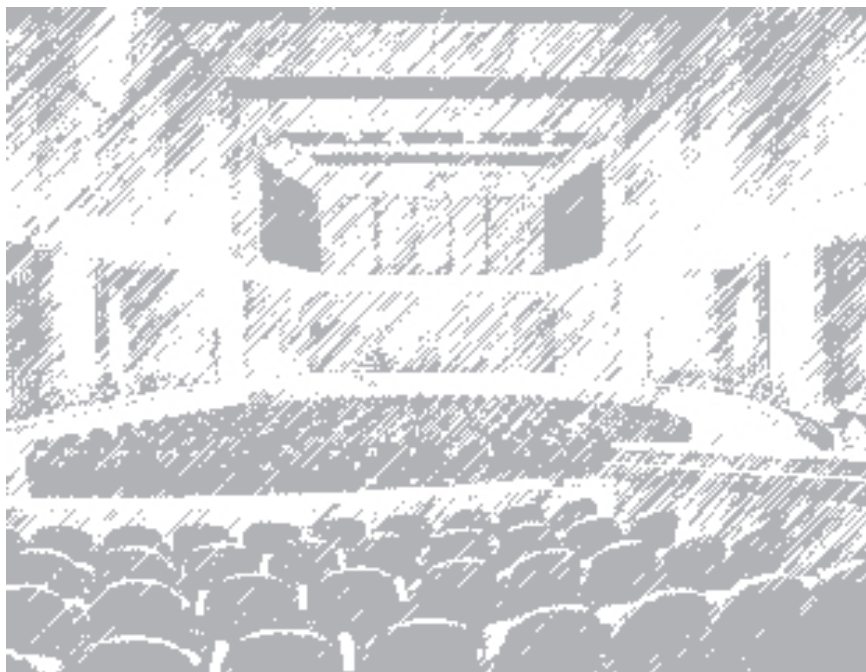
Kennesaw State University
School of Music



Senior Recital

Rachel Campbell, violin

David Oliver, piano



Monday, November 16, 2015

5:30 p.m.

Music Building Recital Hall

Forty-first Concert of the 2015-16 Concert Season

program

JOSEPH HAYDN (1732-1809)

Violin Concerto No. 2 in G Major

I. Allegro moderato

JOHANN SEBASTIAN BACH (1685-1750)

Violin Sonata No. 2 in A minor

IV. Allegro

SAMUEL BARBER (1910-1981)

Concerto for Violin and Orchestra

I. Allegro

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Music Education.
Ms. Campbell studies violin with Helen Kim.

program notes

Violin Concerto No. 2 in G Major | Joseph Haydn

Well known for his contributions to the symphony orchestra and string quartet, Austrian composer Joseph Haydn is often referred to as the father of the symphony. As Kapellmeister of the Esterházy court, Haydn primarily composed vocal works and symphonies, with less attention to the solo concerto. Of those that survive is his *Violin Concerto No. 2*. Haydn's originality as a composer is exemplified in the inventiveness of the first movement's themes, which propel forward with rhythmic and melodic velocity. The joyful character of the piece persists even into the more sober development, such creating an image of Haydn himself, a man whose natural inclination towards the humorous and witty was accompanied by earnest modesty and seriousness.

Violin Sonata No. 2 in A minor | Johann Sebastian Bach

Bach's Six Sonatas and Partitas for Solo Violin are often cited as the pinnacle of violin repertoire due to their demanding technical challenges and interpretative possibilities. In addition, his compositions for solo violin challenge the fundamental melodic linearity of the instrument and expand its harmonic possibilities. While the first three movements of *Sonata No. 2 in A minor* do so primarily through the use of broken chords and multiple-stopping, the *Allegro* implies multiple voices interwoven as perpetual sixteenth notes. Bursts of thirty-second notes and echoed phrases provide direction and surprise, deepening the emotional intensity of the piece. Although Bach's three sonatas for unaccompanied violin follow the *sonata da chiesa* (church sonata) form, used to break up long services with periods of meditation, the musical intent driving them demands active listening and imagination from the audience.

Concerto for Violin and Orchestra, Op. 14 | Samuel Barber

Born in West Chester, Pennsylvania, Samuel Barber was recognized early as a great American composer. Along with his *Adagio for Strings*, Barber's *Concerto for Violin and Orchestra* is one of his greatest and most performed works. Keeping with Romantic Era tradition, Barber was devoted to expressing deep emotions with his music. As a result, the first movement of the concerto is not a display of virtuosic technical ability in the way that others often are. Rather, Barber challenges the performer to express the urgent emotional

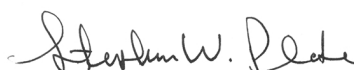
depth of the piece. Opening with a sparkling lyrical melody, the violin sets the scene of the piece from the very first note. As the melody expands, hints of melancholy appear in falling sevenths, dramatic dynamics, and the darkening dissonance of the second theme. The third theme starkly contrasts the opening line with quick, staccato arpeggiations, and finishes with a rush of agitation that pushes the orchestra into a suspenseful development. Here and throughout the remainder of the first movement, Barber's use of more contemporary compositional techniques further expresses the emotional depth of the music, which is meditative and sweet, yet simultaneously foreboding.

about the school of music

Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.

Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.

Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.

A handwritten signature in black ink, reading "Stephen W. Plate". The signature is fluid and cursive, with a large, stylized initial 'S'.

Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University